



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
www.music.ualberta.ca

Graduate Composers Concert
featuring The Enterprise Quartet
Andriy Talpash, Director

Tuesday, December 13, 2011
7pm, Studio 27, Fine Arts Building

**The Department of Music
presents
The Graduate Composers Concert
featuring
The Enterprise String Quartet**

**Guillaume Tardif, violin
Alissa Cheung, violin
Charles Pilon, viola
Joanne Yu, violoncello**

**also featuring
Katrina Smy, dancer
Ainsley Hillyard, dancer**

Programme

<i>Game for string quartet and activators</i>	Dave Wall
<i>Db</i>	Raimundo Gonzalez
<i>Reconstructing through a Sound Gallery</i>	Ruth Guechtal
<i>Elusions</i>	Colin Labadie
<i>Diwan</i>	André Mestre
I Qabd	
II Bast	
III/IV Shawq/Fana	

Game for string quartet & activators - Dave Wall

Game 1 is a process of interaction, alliance formation, and rebellion. What we hear in the musicians' sounds and see in the activators' movements are reactions to individual assertions made by both musicians and activators. How do the activators work together to influence the production of sound and movement? How do they support and/or subvert each other's intentions? How are the musicians' sounds produced in reaction to activators' movement? How do these sounds in turn affect the activators? Emerging narratives reflect the decision-making processes of activators and musicians. The sense of a game is created through the effort to fulfill individual agendas in the face of other participants' agendas, either one of which may or may not support the other.

Db - Raimundo Gonzalez

There is a fundamental difference between a tone (in the dynamic, vital, magical, and or sacred sense of the word) and a musical note as part of a scale (thus in relation to other notes)" ... "A tone is a sound that has conveyed significant information to the consciousness of the hearer because its is charged with and transmits the special nature and character of the source of the sound. Thus a tone is a meaning carrying sound" ... "A musical note, on the other hand, has no meaning in itself. It has meaning only in relation to other notes." ... "The tones of archaic music were not the results of mathematical ratios; they were intimately and indissolubly associated with gods, nature spirits, cosmic elements, biopsychic states in animals and human beings, and very often a particular season or time of day. Such a mythological and vitalistic association gave each tone a communicable meaning, and made of the tone an entity with a specific character or quality of being" - Dave Rudhyar

Reconstructing through a Sound Gallery - Ruth Guechtal

Reconstructing through a Sound Gallery is the result of 4 field recordings I took in the fall of 2011 that were then transcribed for string quartet. The recordings were those of construction machines (a Bobcat and a mechanical digger), a flag pole cable that was being rhythmically driven by the wind and a cyclist whose gears were making a loud and rhythmic grinding sound. After transcribing each recording, I proceeded to fragment and reconstruct them throughout the duration of the piece presented them in their entirety at the end of the work. This process is more than a transcription of sounds, it is a means to explore extended timbral techniques for the string quartet. My thoughts in doing this were to not only reconstruct sound objects, but to create a type of sound gallery for the listener to move through.

Elusions - Colin Labadie

Elusions is my attempt at exploring an approach to patterns and repetition that is different than in my previous works. I am trying to find a balance between patterns that are imperceptible and those that are completely exposed. To achieve this, I am creating longer, more layered patterns that allow for variation, anomalies, tangents, and gradual change. The patterns lie on the edge of perception, and are often interrupted, or resist the urge to follow their logical course. What emerges is a fleeting or evasive sense of repetition—a balance between the two extremes. Elusions is in two continuous movements. The first explores the more lyrical side of the string quartet, while the second explores the sharper, more percussive sounds.

Diwan - André Mestre

Inspired by the tradition of Sufi poetry, this string quartet was written as a collection of poems. Each poem, or movement, aims to evoke one of the essential human experiences as they are understood by Sufism: Qabd (a state of contraction and fearfulness), Bast (an expansive confidence and joy), Shawq (passionate longing) and Fana (final annihilation of the self into the Divine). While attempting to communicate these experiences, the piece also searches to engages the performers in the concretion of the states through notation and structural strategies.

Department of Music Upcoming Events

Handel's Messiah

featuring William Eddins, conductor & harpsichord, Linda Perillo, soprano, Frances Jellard, mezzo-soprano, John Tessier, tenor, Nathan Berg, baritone, i Coristi Chamber Choir, Oran &

The U of A Madrigal Singers

Friday, December 16 at 7:30pm, Winspear Centre for the Arts

Please visit edmontonsymphony.com for ticket information

The University of Alberta Guitar Ensemble

featuring works by Albinoni, Albéniz, Bach, Dyens, Gagné, Piazzola, Rameau, Roman & others

Friday, December 16 at 8pm, Studio 27, Fine Arts Building

Free admission

Music at Convocation Hall presents Music as Language

featuring Richard Van Camp, University of Alberta Faculty of Arts Writer in Residence; William Street, saxophone soloist and conductor; Roger Admiral, piano; Kayla Chambers, saxophone and The University of Alberta Saxophone Ensemble

Improvisation developed by Andriy Talpash & Mark Hannesson

Sunday, January 15 at 3pm, Convocation Hall, Old Arts Building

\$20 Adults | \$15 Seniors | \$10 Students | \$60 Season Flex Pass

Tickets available at the door on the evening of the performance

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed today's performance, please share your experience with others!